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- Prof. Clifford H. Moore . . . The Primitive Religion of the Romans.  
 Dr. John Orne . . . . . The Ancient Religion and Superstitions of the Arabs.  
 Prof. G. L. Kittredge . . . The Religion of Odin.  
 Prof. D. G. Lyon . . . . The Adventures of Gilgamesh, an ancient Babylonian Hero.

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## BIBLIOGRAPHICAL NOTES.

### BOOKS.

THE ORIGINS OF ART. A Psychological and Sociological Study. By YRJÖ HIRN. London: Macmillan & Co., 1900. Pp. xi, 331.

The author of this volume is lecturer on *Æsthetics* and *Modern Literature* at the University of Finland (Helsingfors), and, as was the case with his friend and colleague Westermarck, he has chosen to compose it in English, for which many readers will doubtless be duly grateful. About half the book is psychological and sociological rather than folkloristic, dealing with the essence and the theory of art rather than with its popular expression, but the chapters on Art and Information (pp. 149-163), Historical Art (pp. 164-185), Art and Sexual Selection (pp. 203-213), The Origins of Self-Decoration (pp. 214-227), Erotic Art (pp. 228-248), Art and Work (pp. 249-260), Art and War (pp. 261-278), Art and Magic (pp. 278-297), amply justify its consideration in these pages. A list of works referred to, numbering some 560, and indexes of authors and subjects, add to the value of this interesting essay.

Among the "powerful non-*æsthetic* factors" favoring the origin and development of art-forms, the author gives prominence to information, history, sexual life, work, war, and magic. With primitive peoples "every one of the lower art-forms—the dance, the pantomime, and even the ornamental—has been of great importance as a means of interchanging thoughts" (p. 149). As conventional language grew in strength and power of expression, "pantomimic display, which involves an unnecessary waste of force and time, was doomed to disappearance." The net result of education has been to confine the language of the body within ever-narrowing limits. Indeed, with a considerable portion of civilized humanity, a part of the face only is now the arena of pantomime, though pathological or atavistic phenomena, sympathetic ignorance, etc., often widen considerably the field of expression. The political meetings of the Maori of New Zealand to-day illustrate the survival of what was once almost a universal dramatic accompaniment of the art of the orator. The way in which the Indians of Central Brazil, *fide* von den Steinen, help themselves out with drawing on the sand, when gesture-speech proves insufficient, suggests that we may "find in these *transferred gestures* the origin of pictorial art" (p. 156). Upon this theory, glimpsed by Rafinesque and Mallory, Professor

Hirn does not insist, contenting himself with the remark that "a kind of extempore design, almost as spontaneous and fugitive as the dramatic art, appears together with the mimic and poetic representations." The "Coming from Town" dramas of the Macusi children of Guiana, the Corroborees of the Queensland aborigines, and the countless mimicries of incidents in travel, hunting, and war, to say nothing of the events of home life, indicate how commonly, among the lower races of man, art has served for information. An interesting point to which the author calls attention is the *recentness* of the events to which the pantomimes and dances of the lower savages refer, — in this the primitive would seem to differ from the civilized art, which perpetuates things of a very remote past. One cannot, however, quite agree with him on this head and attribute to accident rather than design the occasional existence of true commemorative art among savage and barbarous peoples. The primitive mind is not so absolutely confined to "the immediate present," as Dr. Hirn thinks. The same may be said, perhaps, of his discussion of pictorial art, where the "vague and indistinct character" of certain primitive images is emphasized. As to the factor of sex, the author seems largely in sympathy with Westermarck, holding that "at a stage of development where nudity is the normal state, veiling must necessarily suggest the same emotions as unveiling in a civilized society" (p. 205). The age of puberty is very often the period of "dressing" with primitive tribes. In this connection the following passage is of considerable significance: "And it may even now be observed among living tribes of man to how great a degree antipathy to every detail in the outward appearance of foreigners precludes union between members of different tribes. The national and parochial dresses of modern peasants no doubt exercise a great influence on the love-life of the respective boys and girls" (p. 211). When asked by Ahlqvist why his people never took wives from among the girls of Äyrämä, a Savakot youth (both Savakot and Äyrämäiset are in eastern Finland) replied: "As these Äyrämä girls have such horrid dresses, our boys do not dare to approach them." And much more could be said on this topic. The superstitious factor in the origin of clothing and of self-decoration is also of no little importance. Fear of impregnation by wind, sunlight, and moonlight, water, etc., has doubtless influenced women in the way of covering. With not a few primitive peoples clothing is put on, not from a sense of modesty, but to avoid the "magic influence" of another man's nakedness. Imitation of trophies of war and of the chase, and imitation of the scars of battle have furnished many ornaments, while "by symbolical representation sights and events have often been recorded on the body, this most primitive of all commonplace-books" (p. 223). It would be well if thoroughgoing studies were made of such phenomena as the development of bodily painting from an original plastering or greasing against insect-bites or inclemencies of the weather, noted by von den Steinen among the Indians of the Xingú in Brazil. Art as an aid to the individual's ownership of himself is also important, no less than art as a means of marking the property of others. The exact interpretation of eroticism and seeming obscenity in primitive art is not always forthcom-

ing, but the author leans against the strict Darwinian theory here. Of the Chukmas of southeastern India we are told that "they never allow any songs but those of a religious character to be sung in their villages." The reason given is, "Our girls would be demoralized, if boys were allowed to sing freely." Out in the jungle, the Chukmas "allow their poetry greater license." More proof is required for the statement (p. 248): "As the same cause, *i. e.* an art and a social life which are full of erotic suggestions, operates in many savage tribes, it may perhaps account to some extent for the fact, recently commented upon by Kidd, that, notwithstanding the marvellous teachableness of primitive children, savages always prove inferior to white men after the attainment of puberty." With Groos, the author recognizes the close connection, especially among primitive peoples, "between play, or art, and the serious occupations of life," — the games of children, as well as the dances and pantomimes of the full-grown, "almost everywhere corresponding to the prevailing activities in the various communities" (p. 251). With Bücher, too, he emphasizes the great evolutionistic importance of "work-poems," songs of exhortation, excitational dances, and other employments of art as a stimulant to labor. That "the slowness and the insensibility of the Guarani are, however, as appears from Mr. Rengger's description, exceptional and pathological," may well be doubted, especially after Dr. McGee's account of the alternation of activity and inactivity among the Seris. Besides, Renngger wrote in 1830. The regular coöperation so useful in fighting "is effectually promoted by rhythmical music;" indeed, "war, as the hardest form of the struggle for life, has needed, more than any other kind of work, the support which æsthetic stimulation affords to practical activities." But the military type of art-life has always been "circumscribed within the narrow bounds of tribal sympathy." Dr. Hirn calls attention to a fact of great interest, when he observes (p. 277): "Such a sympathetic interest in the picturesque qualities of the human and animal body as that which characterizes the art of the prehistoric European cave-dwellers, the Bushmen, and the Eskimo, does not seem compatible with the customs of war." The importance of magic in connection with primitive art can hardly be exaggerated, and, as the author remarks, "there is practically no limit to the effects which primitive man claims to produce by magical imitation." The bibliography of Dr. Hirn is so full that one wonders a little that he has not included the articles of Popoff on the origin of painting (*Rev. Scientif.* vol. xlv. pp. 399-403) and Mongeolle on the evolution of ornament (*Rev. d'Anthrop.* vol. viii. pp. 79-98), in which the magical origin of certain art-forms is broached. The rôle of art in medicine is worthy of special treatment in an exhaustive essay. Dr. Hirn's general philosophical position is indicated in the following sentences (p. 301): "Art never ceases to inform, never ceases to please, never ceases to stimulate, never loses something of a magical efficacy. But while acknowledging the importance of all these purposes, we have, on the other hand, to maintain the view which was set out in the psychological chapters of the opening — that it is only by assuming an independent art-impulse [based upon feeling] that we can explain the essential

character of art." The "Origins of Art" is beyond a doubt one of the best discussions of primitive æsthetics we have had for a long time.

*Alexander F. Chamberlain.*

MÉLANGES TRADITIONNISTES publiés par Paul Sébillot et Julien Vinson.

Tome Premier. PAUL SÉBILLOT: LES COQUILLAGES DE MER. Paris: J. Maisonneuve, 1900. Pp. v, 111.

This little volume on shellfish and sea-shells is the first of a series of brief monographs on divers subjects from the wide field of folk-lore. Chapter I. (pp. 1-35) is devoted to living shellfish; Chapter II. (pp. 37-103), recast from an essay published in 1886 in the "Revue d'Ethnographie," treats of shells; and the few pages of Chapter III. refer to the rôle of shells and shellfish in tale and legend. According to M. Sébillot, the forms of shellfish are so suggestive, in the folk-mind, of phallic ideas, that "a collection of *κρυπτάδια* alone could contain many of their popular names and appellations" (p. 2). The use of sea-shells as clothing is interesting in this connection. One of the tritest of the proverbs about shellfish is, "The fish belies his shell," said of a man whose physique overshadows his intellect. Less gracious is the Breton saying, "Softer is a bed of shells than the bottom of a woman's heart." A remarkable superstition of fishermen along the Channel is that a kind of limpet "is the eye of some one who has been drowned, which, at the end of the world, will grow wings, and fly away to take its place in the head to which it belongs." Not a little folk-lore centres around the idea that shellfish are good weather-indicators. One is hardly surprised to find that by some of the natives of the South Sea Islands the beautiful colors of sea-shells are attributed to the personal intervention of the gods. The very brief account (pp. 92-95) of the use of sea-shells in children's games, ancient and modern, deserves expansion. Even as late as 1884, oyster-shell ashes had some vogue in folk-medicine at Nantes. In case the author revises his monograph, reference might be made with profit to W. von Buelow's article on "Sea-shells in the Life of the Natives of Samoa," published in the "Internationales Archiv für Ethnographie" for 1900, and to Cushing's study of "Primitive Copper Working," in the "American Anthropologist" for 1894, in which last paper the imitation of shell ornaments and figures in copper is dwelt upon. There exists material for a much larger treatise than the interesting one M. Sébillot has compiled in this instance.

*A. F. C.*

BIBLIOTHÈQUE DU GLANEUR BRETON. Tome Premier. PAUL SÉBILLOT: CONTES DES LANDES ET DES GRÈVES. Rennes: Hyacinthe Caillière, MDCCCC. Pp. xi + 306.

This is a collection of forty-one tales of the kind "qui peuvent honnêtement s'écrire," of which all but one are from that region of the Côtes-du-Nord where French is spoken. The tales were almost all gathered subsequently to 1882, and are in large measure not included in M. Sébillot's previous collections of folk-tales from Brittany. Many of the stories, like The Magic